



ROSHANARA IN "SINBAD"

THAT managers and authors of successful plays are harassed by a strange race of persons who lay absurd claims to the authorship of any and all produced manuscripts is perhaps generally known, as claims of plagiarism have been filed against almost every play that has attained a box office reputation. But one would think that in transferring to the stage a literary reading of "The Book of Job," the so-called King James version of the Old Testament, a manager would reasonably be safe from such annoyance. Not so, however, reports Stuart Walker, whose first special matinee presentation of "The Book of Job" took place at the Booth Theatre Thursday afternoon, March 7. The Wednesday before the opening Mr. Walker received a letter which said in part: "Dear Sir: I am surprised to read in the papers that you are announcing a production of 'The Book of Job,' of which I am the author. I have no contract with you permitting this performance, and unless you communicate at once with my lawyer I shall take such legal steps as to prevent your matinee. I find that one paper even announces that you are the author. This is very damaging to my reputation as a writer, and is a gross falsehood." The letter was signed "To the best of my knowledge most of 'The Book of Job' was written before 500 B. C. I am not the author. If you are, this is certainly a matter that should be brought to the attention of some archeological society immediately."

Louise Groody, whose combination of dancing cleverness and youthful spontaneity is one of the joyful incidental features of "Toot-Toot!" Henry W. Savage's fast moving musical comedy, at the George M. Cohan Theatre, is what theatrical folks call a "find."

Miss Groody is a Texas girl, although her ancestors were Spanish creoles of the old regime in New Orleans. It was through the influence of her Spanish relatives that her love for dancing was developed, although she learned the art with no thought of utilizing it on the stage.

"How did I manage to get on the stage?" asked Miss Groody, repeating a question. "Why, it was so easy I'm almost ashamed to tell it. I was making my first visit to New York, and heard that Klaw & Erlanger were looking for a girl who could dance as well as speak the creole dialect for a role in 'Around the Map.' More out of curiosity than anything else, I went to see Mr. Erlanger. 'Can you

speak the creole dialect?' he asked. 'I ought to,' I answered. 'I've heard little else most of my life.' When he asked me if I could dance, I said, 'Try me!' He did, and I was engaged. That's all there was to it. 'Toot-Toot!' is my second theatrical engagement, although I have hitherto appeared before the public as a dancer."

Miss Groody plays the role of Mrs. Billy Cohn, the demure looking but dance loving wife of the minister in "Toot-Toot."

Hermann Bahrt's play "The Master," in which Arnold Daly is having such a successful run at the Hudson Theatre, is shortly to be done into book form. It will be one of the April publications from the firm of Nicholas Brown, Philadelphia, and will be illustrated by scenes from the play and several character pictures of Mr. Daly.

James Carson, whose excellent interpretation of the Jewish Mosher, one of the proprietors of the Bride Shop in "Flo-Flo" at the Cort Theatre, has elicited unusual praise from numerous rabbis and leading Jews of New York.



CONSTANCE BINNEY IN "OH, LADY! LADY!"

is by no means a newcomer in Broadway productions.

For four years Mr. Carson was at the head of his own company in vaudeville, playing "The Red Heads," "The Models Abroad" and other sketches on the Keith and Orpheum circuits. He was with Gaby Deslys in the original "Vera Violetta" at the Winter Garden; with "The Red Petticoat," "The Motor Girl" and with Eddie Foy and Emma Carus in "Up and Down Broadway." For three years he was Marie Cahill's leading comedian in "The Boys and Bettie" and "Judy Forgot."

Recently Mr. Carson declared in an interview that he was aiming to give the public a sincere and dignified Jewish character in Mosher without losing sight of the comedy element, which is so characteristic of that frothy offering, "Flo-Flo."

"I am trying to give the public the best side of the Jewish character," asserted Mr. Carson. "I endeavor to make Mosher a character instead of a caricature, which at its best is a hard thing to do in musical comedy. For instance, going into the comedy quartet with Mr. Toombes and Handers and Mills is not easy to make my part seem light enough and at the same time keep it up to the standard of dignity I have set for it. It is such a temptation in a comedy part like this to just overstep the bounds and border on caricature, even though one tries to keep away from it."

"Most actors who attempt Jewish characters give them a touch of the ridiculous, which is distasteful to the finest type of Jew in their audiences. There are certain salient qualities in the Jewish nature which have brought the race to the front, and it is these which I have aimed to picture in my portrayal of Mosher. If I have succeeded I feel that I have benefited the Jewish race as well as the stage."

If Leon Leonard had carried out the plan his parents had for him he would now be a member of the priesthood instead of the actor who plays the role of Billy From Oshkosh in John Cort's musical comedy, "Flo-Flo," at the Cort Theatre.

Born in Chicago, Mr. Leonard studied for the priesthood at St. Ignace's College in that city. But no amount of training could kill the longing to be a dancer which he found growing stronger constantly as the months toward graduation rolled by.

The ambition of Mr. Leonard's life is to be a dancer of the type of Bernard Granville. Six years ago he played Granville's role in "Louisiana Lou," a year later Mr. Cort saw him on the stage and told him that if he came to New York he would give him a part in one of his productions, which he did. For a time Mr. Leonard was featured in several of the largest of the New York cabarets on Broadway, but he was too fond of the stage to be contented with this kind of work. So he accepted Mr. Cort's offer to play the role of Billy in "Flo-Flo."



LILLIAN MACKENZIE IN "OH, LOOK!"

In order that the comedy "Happiness," in which Laurette Taylor has been appearing for the past ten weeks at the Criterion, may not belie its title Playwright Husband J. Hartley Manners made a drastic change in the ending of the third act during the past week. As those who have seen the play will recall, Jenny Wren's mother died on the stage at the end of the act and the curtain fell on Miss Taylor's convulsive sobbing as she held the dead woman in her arms.

Ever since the play was first produced both Mr. Manners and Miss Taylor felt that perhaps this scene unnecessarily harrowed the feelings of the spectators, inasmuch as everything that went before was written and played in a comedy vein. After witnessing a performance last Wednesday night, the first he had seen in many weeks, Mr. Manners's views on the subject became definitely settled. As he expressed it himself,

"My dear Miss Lynn: I am one of the unfortunate people who have lived most of their life in Germany. 'I was more than entertained by the play 'Her Country' and I am not ashamed to say that I have already been three times to see it. The German atmosphere in the play is wonderfully maintained. There is only one thing missing and I wonder if you will give me the great pleasure of correcting this omission."

"I am sending you in the enclosed envelope a photograph of a dachshund, which I have had for three years. I suggest that you use Wilhelmina in the play. She is a splendid dog and should prove to be quite a good actress. Although I am very attached to Wilhelmina, I will gladly present her to you in recognition for the splendid work you are doing in this play of Kultur, as practised in the fatherland."

"AN ANTI-GERMAN AND LOVER OF DOGS."



BELLE STORY IN "THE CHEER UP"

the audience seemed "furnished" at the situation.

He thereupon went home and entirely rewrote the third act, making a transposition of certain scenes, adding an entirely new one and entirely eliminating the death scene, permitting the pathetic little mother to live on when the curtain fell. The version was played for the first time on Saturday. It rubs Miss Taylor of a big emotional opportunity, but she was quite willing to sacrifice this to keep the comedy spirit alive in the play from beginning to end.

At a recent sale of paintings of the late George A. Hearn, David M. Neuberger, a lawyer of this city, purchased an oil painting of the late Mrs. Gilbert, which he has presented to the Actors Fund Home, and making the presentation he says: "I am sure that the much esteemed and revered personality of her whom it depicts with lifelike perfection will bring back to all who may see it happy recollections and pleasant memories of the dearest old lady with which the profession was ever honored, an adornment to the stage, an honor to her sex and a blessing to humanity."

On Tuesday evening, April 2, at the Punch and Judy Theatre, Charles Hopkins will make his first production in New York since "Treasure Island." The play bears the title "April" and is by Hubert Osborne. It is described as a "old comedy of modern American life, with a distinctly original point of view. Among the players will be Pauline Lord, Julie Herne, Mrs. Jacques Martin, Margalo Gilmore, Francesca Rotoli, Mitchell Harris, Alphonse Ethier, Charles Hopkins, France Bendisen, Gordon Morris, Jay Strong, Burr Caruth, C. H. Meredith. "April" will be the first of the new plays to be produced by Mr. Hopkins from the list of unusual works he has recently secured.

Henry Miller's Theatre, in West Forty-third street, east of Broadway, will open on Monday, April 1, with Henry Miller's theatre company in "The Fountain of Youth," a comedy by Louis Evan Shipman. The company, headed by Mr. Miller, will include Olive Tell, Lucile Watson, Hilda Spong, Frank Kemble Cooper, Lillian Cooper, Frank Sylvester, C. Leslie Austin, Robert Ames and Lewis Senley. It is over a year since the ground was broken for the new theatre, but if it has been long in the building it promises to be a playhouse

that New York theatregoers may view with pride. The seating capacity is less than a thousand. The design is modified Georgian, with the facade in Persian red brick. The color scheme of the interior is old ivory, picked out in gold leaf and colors. Paul H. Allen is the architect and H. Creighton Ingalls the associate architect. The theatre embodies many of Mr. Miller's own ideas. The boxes are constructed so that the occupants can view the players rather than the audience, and the 200 seats in the gallery will be quite as comfortable as those in the orchestra. It is Mr. Miller's intention to make his theatre a production house. Ruth Chatterton will play her annual New York engagements there, and he has in view several new plays by American authors to follow. This week Henry Miller's theatre company will appear in "The Fountain of Youth" at the Apollo Theatre in Atlantic City prior to the opening of the new theatre.

Joseph McCarthy, who wrote the lyrics of all the songs in the musical comedy, "Oh, Look!" at the Vanderbilt Theatre in Forty-eighth street, is a Boston boy. This is his first Broadway success, although at home he wrote many local successes. He won fame writing such popular songs as "You Made Me Love You" for Al Johnson. When the "Oh, Look!" show opened at Vanderbilt recently McCarthy was nervous as a cat. He paced up and down, in back of the theatre, wondering all the time if the play was going to get over. At the end of the performance when told that the critics judged it the best musical show that they had seen in the city, McCarthy telegraphed office and wired to his father in Boston: "Dad, you can paint the house now." And Mr. McCarthy understood the purport of the message.

A new character has been introduced in the play "Her Country" at the Punch and Judy Theatre. It is a real German dachshund and her name is Wilhelmina. Rosa Lind, who plays the leading role in the play "Her Country" received two days ago a dog kennel with the following note:

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Wilhelmina made her debut in "Her Country" last Saturday, and made an immediate hit with the audience and the actors.

THE STORY OF WILLIAM COURTLEIGH.

The Alpha and Omega of William Courtleigh would seem to be melodrama. He made his first professional appearance in a blood and thunder brand of his own manufacture in a repertoire company in St. Louis in 1888. The name of the piece was "Brother and Sister." With an unusually brilliant history living between, Mr. Courtleigh's histrionic gifts are still turned into the channel of melodrama, but with a difference.

"How great a difference only those who have lived through the evolution of melodrama can realize," he explained one evening last week between the acts of David Belasco's production of "Tiger Rose," in which he is appearing at the Lyceum Theatre.

"I came into the theatre at a time when melodrama had little in common with the sort of thing Mr. Belasco has accomplished in this beautiful love story of the great Northwest." Mr. Courtleigh continued. "Melodrama then was the acme of sensationalism, presented with a crudity that is inconceivable to the thought of the modern playgoer. It was the custom of the playwright to indicate the musical accompaniment for his story. It was frequently written in the script. Every villainous deed was prefaced by a hair raising chord. Love making could not proceed without soft and sentimental music. Robbery could not be committed without suggestive sound from the orchestra. In fact, every sort of device that was calculated to lull the excitement of an audience to high pitch was thought permissible. The point was that people frequently called out from pit and gallery alike to the players. I remember an occasion when we were playing in 'Black Eyed Susan.' The play had reached

the point where the court-martialed hero was condemned to death. A sailor rose in his seat somewhere in the audience and shouted, 'They are not going to take you. By God, we'll stand by you!'

"Another most amusing incident that associates itself in my thought always with the old days of melodrama occurred in the first play in which I made a big success. It was 'Tiger Rose.' I came to it after two seasons with small repertoire companies in the middle West, two more seasons with Fanny Davenport in New York and an added two in Augustin Daly's famous repertoire company in this city. After appearing in this melodrama at the old Fourteenth Street Theatre for a season the piece was taken on tour. In a Western town the orchestra was told to play appropriate music, since none was written in the script of the play, and offering a melodrama without music was an unheard of thing. During the scene in the play where the hero is bound to the fast moving carriage of the saw mill, when he was within a few inches of the teeth of the saw, the orchestra struck up 'Just Tell Them That You Saw Me,' a then popular song.

"I said Mr. Courtleigh, 'life on the stage has not been all melodrama for me. After 'Blue Jeans' I played in Charles Klein's 'The District Attorney' and later created the first college bred Indian of the American stage in 'Northern Lights.' I was with Margaret Mather for some time in Shakespearean repertoire at Wallace's three years with Daniel Frohman's Lyceum company, with Virginia Harwood in Daniel Frohman's production of 'Alice

of Old Vincennes,' with Henry Miller and Margaret Anglin for a time in California, for two seasons with Charles Frohman's Empire stock company and with Maxine Elliott in 'Her Own Way.' Following my engagement with Miss Elliott I went into vaudeville in a protean sketch called 'The Third Degree.' The sketch had nothing to do with Charles Klein's play of the same title, which was afterward written.

"In this sketch I played eight distinct character parts in half an hour. Following it I took a flit into musical comedy with Marie Cahill in 'Marrying Mary,' but went back to drama via another vaudeville sketch by George Hobart entitled 'Teaches,' which was followed by a number of broken seasons in more or less interesting parts, the most notable of which was with Grace George in 'Divorcement,' after which I came under Mr. Belasco's management in De Mille's 'The Woman' followed by 'The Heart of Wexford' and 'Tiger Rose.'

"It's been a long and interesting road along which I must confess that the high lights have been melodrama, melodrama that has passed from the unhealthy sensationalism of a decade ago to this exquisite approximation of nature which Mr. Belasco has achieved in 'Tiger Rose.' Through his manner of presenting it he has made of the play a veritable human document. So big and vital a thing is it—and yet played in so minor a key—that an actor like myself is impressed with the tremendous chasm which lies between it and melodrama as it was produced in that yesterday when I began my stage work. Then it was the crudest

of crude business. To-day in the hands of Mr. Belasco it is a great and beautiful art."

Mr. Courtleigh himself hails from Canada. If not just that section in which the scenes of "Tiger Rose" are laid, sufficiently near it to enable him to find an added enjoyment in the environment of this stage story which has been so gripping the heart of New York since the first of October.

A curious combination of circumstances forced Selwyn & Co. to announce the last four weeks of "Why Marry?" at the Astor Theatre, starting next week. It is one of the few times on record where a play has been forced to cut short a highly successful engagement when scarcely half through its legitimate run.

When the distinguished company engaged for "Why Marry?" was first assembled Selwyn & Co. conceived the plan of making a somewhat unusual two year tour of the United States with the organization providing the play proved a success. The route embraced practically every important city in the country. Just how great a success "Why Marry?" is has been amply demonstrated.

As it became evident that the play could remain in New York all summer, the management willing, efforts were made to cancel certain contracts. In some instances not. The result was that Selwyn & Co. determined, even though they were forced to take their attraction out of the city at the height of its run, to do so and live up to their agreements.

"Why Marry?" will remain for four



CLARA VERDERA IN "CHU CHIN CHOW"

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"THE CRASHED VOICE" AND
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With
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"The Wild Duck"
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A Revival of "Hedda Gabler" will follow immediately
Beginning Monday, April 8.
Seats on Sale Tomorrow.

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MIRIAM COLLINS IN "7 DAYS LEAVE"

weeks more at the Astor Theatre, then plays six weeks in neighboring theatres on what is known as the "subway circuit." After that the company will take a four weeks' vacation and then start on its final trip.

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AMERICA'S FOREMOST THEATRES AND HITS UNDER THE DIRECTION OF SAM S. AND LEE SHUBERT INC.

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A true dramatization of Broadway's cut-throat world, concerning studio satans and their innocent prey.
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"Amusing, entertaining, frequently funny."
—The New World

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"The Dramatic Triumph of the Season"
—EVE. WORLD

THE COPPERHEAD
"The play that Audiences Cheer"
—EVE. MAIL

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John Cort's Season's Supreme Sensation
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A BIG HUMAN PLAY
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OFFERS the best of the best of the past ten years.
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